Museum Association QUARTERLY

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In general, it may be said that the functions of an art museum fall into four main categories: 1. 2. 3. 4.

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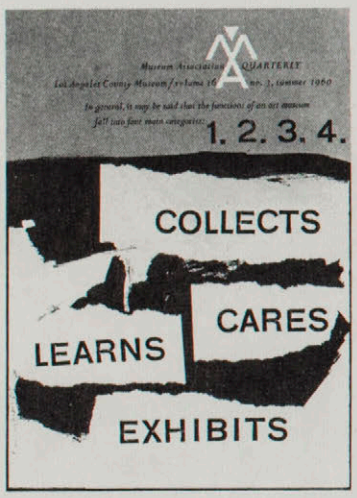

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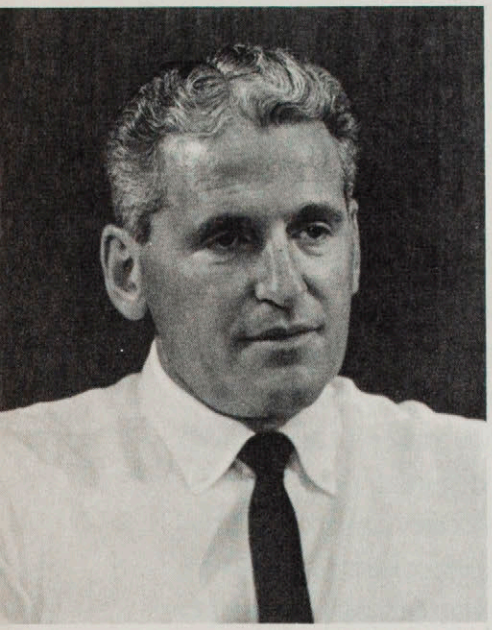


Of Men and Museums

WILLIAM L. PEREIRA, F.A.I.A.

Architect for future Los Angeles County Museum of Art

A MUSEUM is many things to many people. To the artist it is a wellspring of inspiration, to the student a treasure-house of learning, to the visitor a many-chambered refuge where he may for a moment refresh his mind, replenish his spirit, or maybe just rest his feet in the reflected splendor of timeless and immutable beauty.

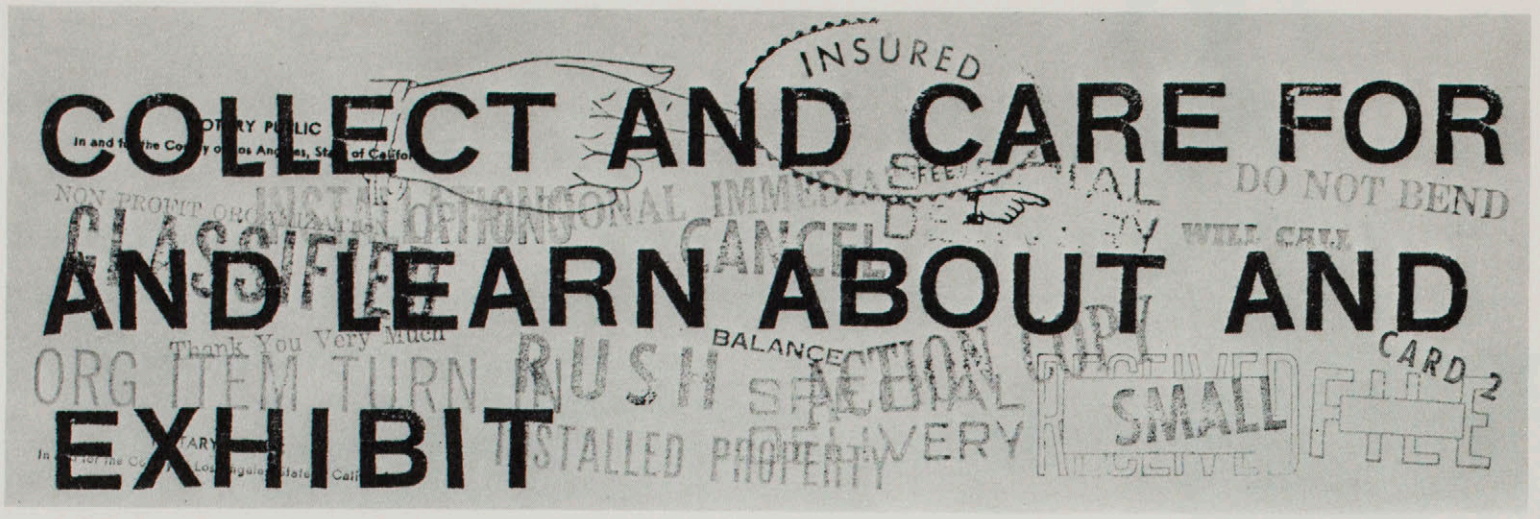
To an architect commissioned to design one, a museum represents the pinnacle of his professional career. Even as a student he has dreamed of some day designing a great public building and when it is one dedicated as well to the fine arts he is presented with a chance to create a place where for generations to come his fellow men will find not only shelter but wonder and delight.

It is a unique opportunity—and a unique challenge. As the architect realizes the enormousness of his responsibility his pride gives way quickly to humility and instead of knowing all the answers he suddenly starts asking a great many questions. To his surprise he discovers first of all that the museum as we know it is a relatively recent phenomenon. The urge to acquire beautiful things, of course, is as old as the human race and the desire to display one's acquisitions almost as ancient. But the first large, public and really popular museum of art came into being when the Louvre opened in 1793, less than 200 years ago.

Since that time governments, institutions and individual philanthropists have done as much as they could to make up for lost time and today the art museum is a cherished element of our cultural life and heritage. Yet it has never occupied a very prominent or distinguished place in the history of architecture, and the majority of the world's most glorious works of art have long been embalmed in rococo palaces or marble mausoleums.

More recently there has been something of a revolution in museum architecture that has produced buildings in the shape of cubes, cylinders and even one inverted pyramid, as well as introducing many innovations in the planning and design of the modern art museum. Like most revolutions this one has done away with many abuses of the past but established a few of its own.

To determine the true function of the museum, and consequently its most appropriate form, perhaps we should consider the origin of the word itself which to the Greeks signified a place sacred to the Muses. In this sense it means neither a warehouse for cultural objects nor yet a temple erected to the greater glory of its architect, but a building where mortal men and women may have their lives forever enriched by the divine fire of genius. It is this concept which we hope will guide and illumine the new Los Angeles County Museum of Art, so that in years to come it can be said of its designer that, in Emerson's words, "he builded better than he knew."



The Art Museum and the Community

RICHARD F. BROWN

Chief Curator of Art

As Oliver Wendell Holmes once said, "No generalization is worth a damn, including this one." However, sometimes it is necessary to make a generalization, as a starter at least. Otherwise, trying to think about a complex subject remains too onerous for us to become practical and systematic about it.

In general, it may be said that the functions of an art museum fall into four main categories: 1. *collecting;* the acquisition by purchase, gift, bequest, or extended loan, of objects of high aesthetic quality; 2. the *care* of these objects; this involves all aspects of handling, storage, security, adjustment of physical environment (heat, cold, light, humidity, gravity, etc.), conservation and restoration (actual work on the physical object); 3. *learning* about the objects; scholarly research plus formal and technical analysis to establish the authenticity, date, material, method, style, origin, history, and condition of art objects; upon the elucidation of as many pertinent facts as possible is based the true understanding of an art object's significance, and these facts should be conveyed to the public by all possible educational means—labels, catalogs, docents, lectures, films, TV programs, children's workshop, study rooms, etc. 4. the *exhibition* of these objects, in terms of those permanently owned by the Museum and those shown through special, changing, temporary loan exhibitions, to the broadest range possible of the public.

From the standpoint of a museum administrator, a curator, an art historian, or anyone acting as a guardian and trustee of these irreplaceable visual records of mankind's history, beliefs, and aspirations, the order in which the four categories of museum activity are enumerated above is the order of their importance. Immediately, this assertion may be challenged! Is not the *exhibition* of works of art the primary reason for the very existence of an art museum? What good is the devotion of all that land, space, time, effort, and money to an art museum if the end result is not individual human beings, in the largest numbers possible, finding enjoyment as well as a greater understanding of their heritage and environment through intimate contact with original works of art? This, indeed, is the eagerly sought goal of an art museum—the "pay dirt" of all else that goes into the creation and operation of the museum. But this end result will be achieved more surely, more easily, and even more cheaply if the order of importance mentioned above is maintained as a kind of navigational guide—a *Bowditch's* if you please—by those entrusted with the creation and operation of a museum.

The asking of a few other questions may

clarify the point. For example, an irreplaceable object may be being "murdered" by its continued exhibition under physical conditions incompatible to it because there is nobody on the museum staff knowledgeable enough to recognize this creeping homicide, let alone know what to do about it if some outsider should by chance recognize the problem and then be bold enough to mention it. Isn't the museum that thus hastens the destruction of a work of art doing more disservice to humanity than it contributes by keeping a particular generation of its local public happy through the maximum array of its treasures? In a case such as this, categories number 3 and 2 (learning and care) must take precedence over category 4 (exhibition). The cultural horizon of any community served by an art museum is broadened immeasurably by the great traveling exhibitions which may be magnanimously lent by a foreign government *(Berlin Treasures, Korean Masterpieces),* a large foundation *(Van Gogh),* a private Maecenas (Hirshhorn's *Sculpture in Our Time),* or a hundred separate private collectors, museums, and dealers *(Degas, Monet).* No matter how important the goal we seek (category number 4), a prior incumbency for any museum is to make absolutely certain that the generosity and trust which makes such great exhibitions possible is at least matched by knowledgeable care. This takes not only people with years of costly training and experience, but space and facilities that the public, for whom this is done, never even sees—loading docks, hoists, dollies, unpacking and packing areas, inspection areas, highly specialized temporary storage, exhibition preparation areas, and so forth. Adequate *space* for all this "backstage" is essential so that conditions don't become crowded or confused during the dismantling of one show and the installation of another, for that is when damage to somebody else's priceless possession occurs. And besides, if the staff has the adequate space and facilities backstage, even if the stage itself has to be reduced a little to get it, the quality of what they will be able to put before the public will be so much better that everyone will be grateful—the lender, the curator, and the public. However, this requires what seems to the uninitiated like an inordinate amount of "wasted" square footage. With the exception of those who daily are responsible for the safe conduct of everything from a brittle, warping, and very temperamental 14th century Madonna on an ash panel nine inches square to a 1,600 pound piece of primordial bronze by Henry Moore, there is a tendency to skimp on the space and facilities to meet the obligation.

Then there is the case of objects wrongly attributed, erroneously dated, and therefore conveying on their labels misinformation to the public. Sometimes this is the result of willful hopefulness—a desire to over-attribute and make every object more impressive and important to the public so that they will come in greater numbers to their museum and support it more magnificently. Sometimes it is the result of unconscious coercion on the part of benefactors. The staff, knowing better, refrains from correcting the information on an object publicly for fear of alienating the donor, his family, or the board which may have deep personal and social allegiances to the donors. Sometimes it is the result of just plain ignorance. The greatest museums have objects that will change in light of what we come to know about them; and the history of art—the very concept we have about our cultural heritage—will be altered accordingly. It is a never-ending and inevitable challenge and process which, when fully understood and courageously faced, brings us close to one of the greatest goods that art, and art museums, offer to society. Voluntary participation in this process proves the point so cogently stated by Emerson: "What else lies in wait to be discovered but Truth?". But to become a leader in this sort of influence on society a museum needs books (lots of them), space to keep the books, places to use them properly, laboratory space for the technical study of objects ranging from ancient Egyptian stone to the latest aniline dye pigment, and light (nat-

ural, incandescent, fluorescent, ultra-violet, infra-red, and X-ray).

What of category number one? Why is *collecting* given precedence over all else? The insatiability of the directors and curators of our best museums often makes it seem as though a successful caricature of them would necessarily represent some sort of far-flying being with the piercing eye, grasping talons, and voracious beak of the hawk. The best private collectors and art dealers bear these same inconographical attributes. Unflattering as this image may seem at first glance, these attributes symbolize the compulsion and drive to seek out, find, and acquire the most of the best. This acquisitive passion for art must be there, especially in today's competitive market, or an institution will stop growing, improving, and refining itself at the very source of its primary reason for existence—public exhibition of true works of art. The museum will become static, academic, dead. To go through the motions of creating, supporting, maintaining, and operating an art museum without feeling something of this passion is just as "phony", and even obscene, as an expression of love without a commensurate feeling that should go with it. And the more of this passion that motivates the board of trustees, volunteer groups, members, benefactors, and those of the public who use the museum, the better will the museum perform its function in the community. A few outstanding objects of art, in whatever medium, style, period, or school, will attract more people, engender more pride, and convey more of those humanizing values that only art may convey than all the ballyhoo in creation. The acquisition of such objects is the most thrilling and, at the same time, most difficult of a museum's tasks. It requires more courage, patience, knowledge, training, experience, travel, research, soul-searching, time, and, unfortunately, more money than anything else. It also requires a museum facility designed so that the more routine aspects of maintenance and operation will drain off as little as possible of the staff's time, energy, patience, and courage. If collecting is the very *wellspring* of what a museum should be, every other facet of activity, and the building itself, should pay deference to it.

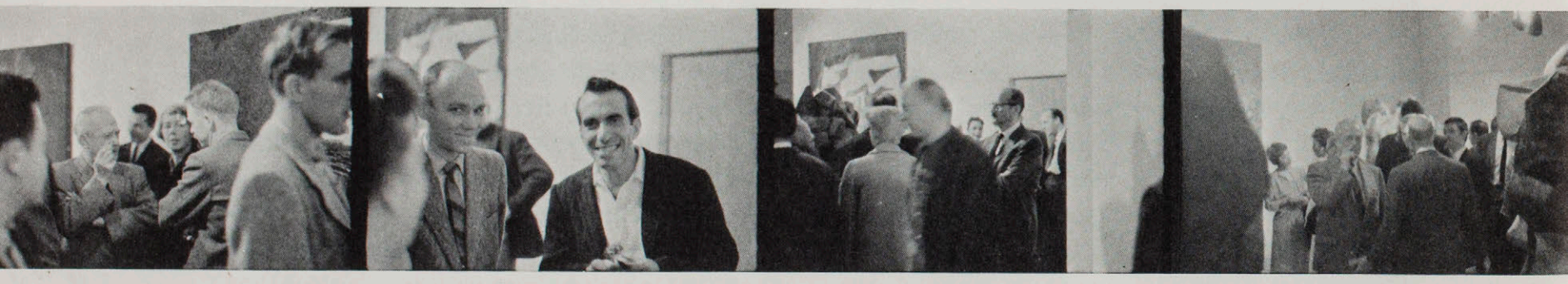
Lest all of this seems too abstracted from an immediate and practical relationship with people in the community, let us look at a few ramifications of the museum's program that extend the basic four categories of activity outlined above. As this essay is being written, art objects that have been collected by the museum are out on loan, in a few instances in sizeable groups of objects, to Scripps College, the University of California at Riverside, UCLA, the Municipal Art Galleries, Pomona College, the County Art Institute, the Santa Barbara Museum of Art, and a number of local dealers' galleries for special shows. The Director of the UCLA Art Galleries is hard at work in the museum organizing a nationwide loan exhibition to be shown next year in the museum; and he is doing this purely as a public service because he is the leading authority locally on the subject to be covered by the exhibition. The Head of the Art Department at the Claremont Graduate School is doing yeoman service as Chairman of the Museum Association's Art Committee. Also serving on this committee is a member of the art faculty at USC, as well as several people who are leading members of the Art Council at UCLA. Discussions are under way with three other local institutions that regularly exhibit art, to work out the most economical and effective way to give the people of Los Angeles as many of the best traveling exhibitions as possible, no matter which institution eventually has the shows. At least a half-dozen lectures are being scheduled involving staff members of other local institutions speaking at the museum and curator-specialists from the museum speaking at other local institutions. Three museum curators are giving courses in their special fields at other local institutions. During the time it has taken to gather and set down these thoughts, at least five or six talks to private groups, clubs, or associations have been given by museum staff members out in the community. Two local exhibitions outside the museum

have been juried with the help of the museum's curators. Seven or eight local art dealers have resorted to the museum's facilities and objectivity of opinion to consummate the sale of objects of art; and literally dozens of private collectors have relied upon the opinions and research of the museum's staff in order to make their decisions to purchase important works, thus enriching the cultural resources of the community. Four art exhibitions organized by the museum are out on tour, being circulated by such agencies as the Western Association of Art Museums; and one of these, containing works solely by Southern California artists, is presently traveling in Europe through a European exhibition agency, thus bringing the creative talents of Los Angeles to the attention of other parts of the world. Also pertaining to foreign parts, the museum was delegated by the Museum of Modern Art's International Council to help make selections of important paintings in Los Angeles private collections, to secure these pictures on loan, gather the catalog information, make photographs, pack, and ship them to a significant show now circulating in Italy. A new museum facility can be so designed to make these services easier to perform and more effective in scope.

The overwhelming demand for all of these services and activities, to say nothing of the million people who come to the museum each year just to look, is tangible proof that art matters to them; otherwise they would not bestir themselves in such numbers to reach it. One of the most succinct statements of why art matters appeared recently in Randall Jarrell's excellent book, *Poetry and The Age:* "Art matters not merely because it is the most magnificent ornament and the most unfailing occupation of our lives, but because it is life itself. From Christ to Freud we have believed that, if we know the truth, the truth will set us free. Art is indispensable because so much of this truth can be learned through works of art, and through works of art alone; for which of us could have learned for himself what Proust and Chekhov, Hardy and Yeats and Rilke, Shakespeare and Homer learned for us?" And the same can be said of Michelangelo, Leonardo, Rembrandt, Goya, Daumier, van Gogh, or Picasso.

We who work in institutions dedicated to art daily observe the practical truth of this assertion in the reactions of the infinitely varied museum visitor. There are the children who learn, through the development of taste and, therefore, recognition of beauty, that the human body is not a shameful embarrassment but a glorious attainment and means of expression. There are the students who begin to discern that the harmony in an 18th century French period room embodies the same principles that they are trying to learn and apply to modern design in one of our leading educational institutions here in Los Angeles. There are the older people who gain a new perspective on their own lives by finding friends among the fascinating personalities made immortal by Petrus Christus, Holbein, Gainsborough, Lawrence, or Cézanne. There are the youths who find in the rebellious and experimental aspects of modern art a valid and creative substitute for these same universally youthful tendencies as expressed in the invalid and destructive varieties of delinquency.

Here in Los Angeles we have all these people—millions of them! We have the land; untold natural resources and material wealth supported and protected by an organized economy and governmental system; plus a climate which is, if anything, more amenable than that which helped make possible Athens of the Periclean Age. But we also have, according to some recent national surveys, more than our share of the symptoms of social malaise: the number one crime rate in America; the most acute drug addiction problem; the most chronic juvenile delinquency situation, among others. These are elements that make a society fail! They are the result of lives that are shallow, frustrated, and empty. The corrective is to enrich lives with love, faith, and with ideas. All the arts have ever been, and still are, among the surest means of approach to these positive values.



Monday night...at eight

THE small art gallery in Los Angeles is becoming an outstanding part of the art world in Southern California, and the place to find many of these galleries within walking distance of one another is on La Cienega Boulevard, south of Santa Monica Blvd., and north of Beverly Blvd. Among galleries on the boulevard are Ralph C. Altman, Ferus, Kramer Originals, Felix Landau, Bertha Lewinson, Oscar Meyer, Primus, Paul Rivas, and Esther Robles. On a Monday night, usually once a month, this portion of La Cienega, because of its lively activity, looks somewhat like 57th street in New York City on Saturday morning when the art dealers are in their galleries, available to the public. There is this difference, however; a Monday night on La Cienega means art openings. Perhaps there will be seven or eight openings in the same evening. The dealers are there. The artists are

there, and the crowd is there, strolling up and down the boulevard to see the various shows of either modern and contemporary painting and sculpture or exhibits of the Primitive Arts —clay, stone and wood.

A few of these galleries have been on La Cienega Boulevard for eight years, but most are no older than two years. Consequently this is a relatively new adventure in Los Angeles for public, dealers, and artists alike.

All dates of art openings and exhibits are listed in CALENDAR OF ART EVENTS of Los Angeles and Vicinity, published quarterly by the Division of Education of the Los Angeles County Museum. Subscriptions, $1.75 a year, 50 cents a copy. ART CALENDAR, 900 Exposition Boulevard, Los Angeles 7, California. (This is the first in a series of photo stories on galleries in Southern California.)

Can We Save Our Coastal Waters?

GEORGE P. KANAKOFF

Curator of Invertebrate Paleontology

THROUGH a combination of factors, all man-made, California's coastal waters are rapidly approaching a point when pollution will render our beaches out-of-bounds to human use. Our waters will be unfit for the multitudes of swimmers, boaters and fishermen, and our supplies of sea foods will be not only unreliable and even dangerous, but non-existent.

Waste material of various kinds enters the Pacific Ocean by direct discharge from coastal municipalities through tributary streams from large areas, and through offshore dumping.

Nearly 70% of all California's waste material ends in the Pacific Ocean. Los Angeles alone pours over 200 million gallons per day into the ocean at White's Point, and another 250 million gallons per day go into 50 feet of water in the center of Santa Monica Bay. Sewage that has received different chemical treatment in varying amounts is being poured into the ocean by all other coastal communities and military installations.

About half or more of the total volume of any ocean outfall is comprised of industrial waste material. Much of it is dumped unaltered into our municipal sewers or is hauled by barges a number of miles from shore. A recent report states: "Policies have developed which permitted the discharge of any type of waste into the sewer system unless it adversely affected the structural or hydraulic characteristics of the sewer." Apparently industry is more interested in preserving pipes and other installations than in protecting community health and resources.

Numerous industries dump their waste material directly into the ocean via their own outfalls. Some of it has proved to be toxic to marine organisms in concentrations of one part per million.

A considerable quantity of sediment is deposited in the ocean each year by the major rivers and streams of the coastal counties. In addition, earth sediments have been dumped into the ocean from various coastal construction work and from offshore oil drilling. As an illustration of the enormity of road construction work, a recent press release pointed out that 540,000 tons of earth were removed and dumped into the Pacific at a railroad tunnel near Point Conception. As a result plant and animal life along a stretch of almost virginal shoreline is destroyed.

Air pollution, too, results in tons of small particles (soot) settling along a great surface of the shoreline. With the first rain, soot is washed down the slopes killing life in tidepools.

The results of pollution are many and all are extremely harmful:

a. Sedentary bottom-dwellers are killed off by toxic substances or by smothering. Pollution of plants causes destruction of plant-feeders.

b. Mussels, abalones and other edible species of mollusks are rendered unfit for consumption.

c. This condition has driven most of the free-swimming life away from these coastal waters.

d. Higher bacterial concentration in polluted waters increases diseases and parasitism. Where this involves man and edible mollusks, there have been many instances of typhoid, dysentery, cholera, and assorted parasitic round and flat worms.

e. More desirable and natural populations are driven off or killed, and are replaced by less desirable, unnatural populations. In the White's Point area, formerly a rocky habitat, there is now a spongy mat of detritus and sulfide mud which is inhabited by a few detritus feeders and scavengers.

f. Harvestable kelp virtually disappears for three miles around the outfalls.

g. Certain species of fish, crab, abalone, and other animals disappear or become abnormal in appearance.

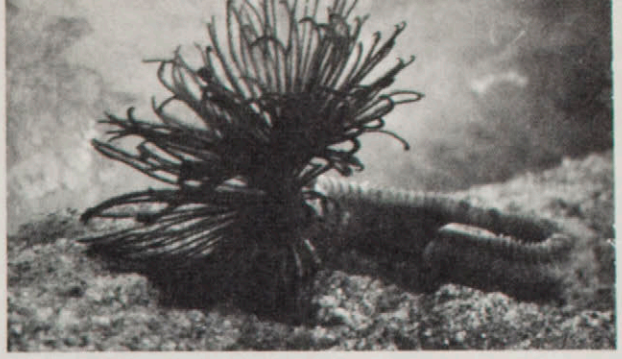
Nothing has been said of millions of minute and microscopical organisms of planktonic and nectonic life which compose the basic food for all life in the ocean.

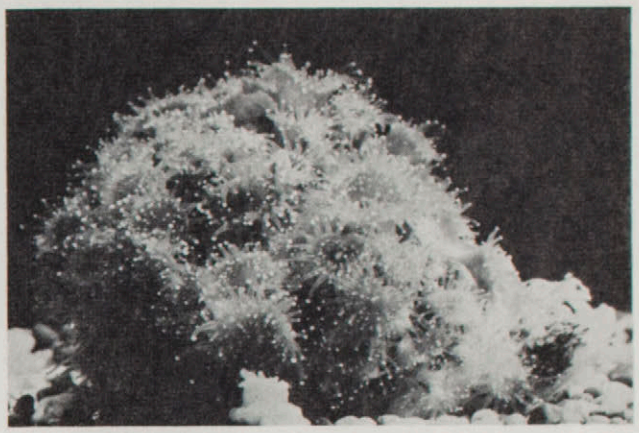
The two delicate and beautiful creatures illustrated here—Sea Anemone and Umbrella Worm—are still found in unpolluted waters but have disappeared at White's Point. Also illustrated are three species of mollusks in pairs. The left specimen of each pair was collected by the writer in the White's Point area eighteen years ago. The right specimen of each pair was collected in the same locality in 1958 by Mr. John E. Fitch, Director of the State Fisheries Laboratory, during his exhaustive and periodic investigations of the effects of pollution on sea life. (The writer is indebted to Mr. Fitch for all the data given in this article.)

Comparison of the two abalone shells illustrates how present day acidity of water from city waste removes outer layer of mollusk's shell and allows parasitic borers to enter. The deformed small murex shell is an example of how chemical pollution of coastal waters prevents normal development. The roughened area inside the mussel shell at right results from the animal's attempt to protect itself from foreign matter and parasites in polluted water.

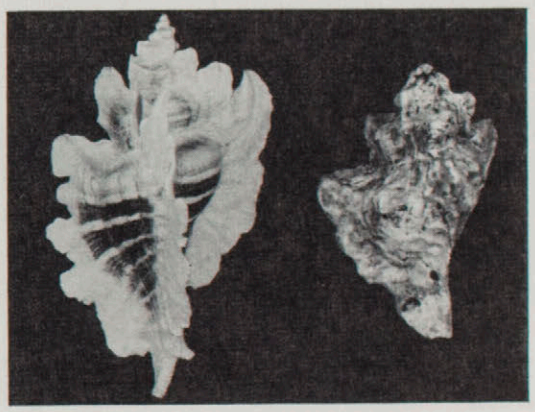
So far efforts of competent biologists to alert the public to the danger of pollution in coastal waters have met with shrugged shoulders. Nevertheless it becomes increasingly obvious that all possible aid must be enlisted to prevent man, in his arrogance, from laying waste the resources upon which future generations may depend for their continued existence.

California is thus faced with a major problem which must be solved before the situation becomes irretrievable.



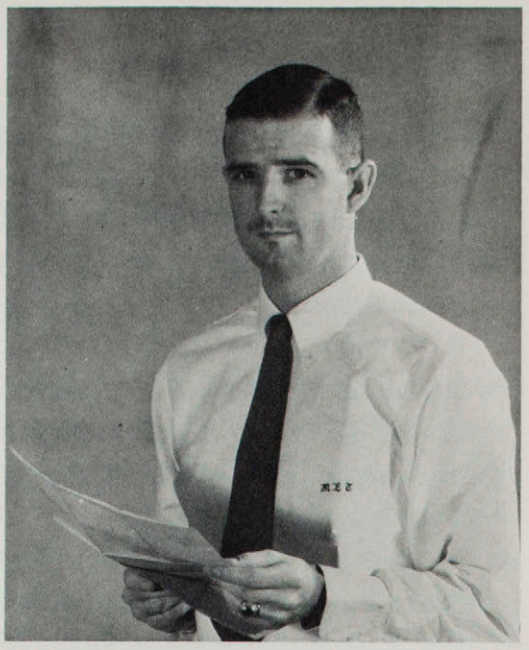


These beautiful creatures will die in polluted waters: umbrella worm (above) and sea anemone (below)



Shown before and after pollution of coastal waters at White's Point: abalone (top), murex shells (middle), and edible mussel (bottom)

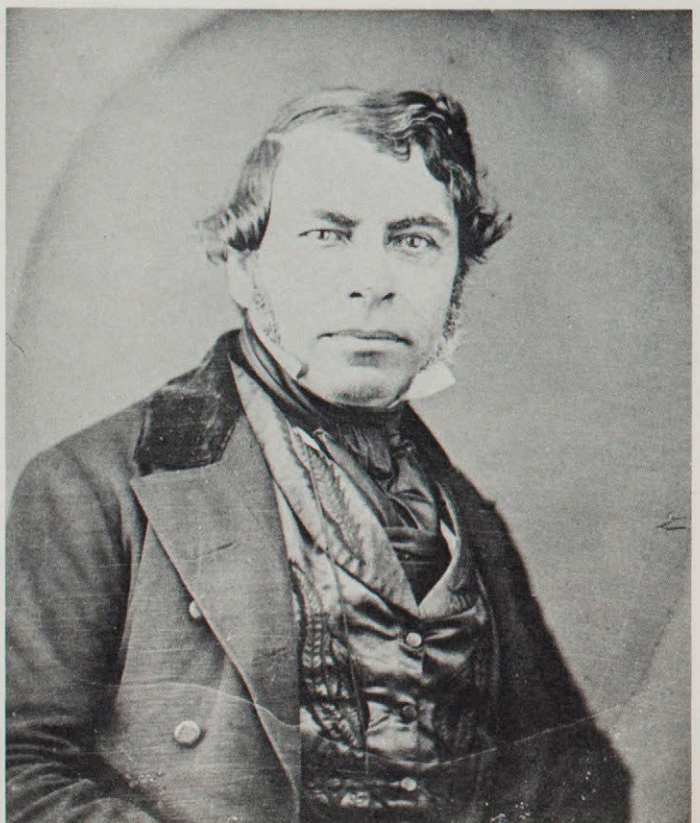
A "New" Historical Depository



MICHAEL E. THURMAN

Student Professional Assistant, History Division

Historical research owes much to those who preserved documents: Señor and Señora Ygnacio del Valle (1857)



IN THE field of Western Americana the graduate researcher has been in the habit of concentrating on historical depositories in the Bancroft and Huntington Libraries while overlooking the vast amount of research material available in the Los Angeles County Museum, whose Coronel and del Valle Collections afford excellent source material for the study of California history. The 5000 documents in these collections range from personal letters, accounts, and receipts to official appointments and political material, in both the Spanish and English languages, supplemented by rare lithographs, photographs, slides, and maps.

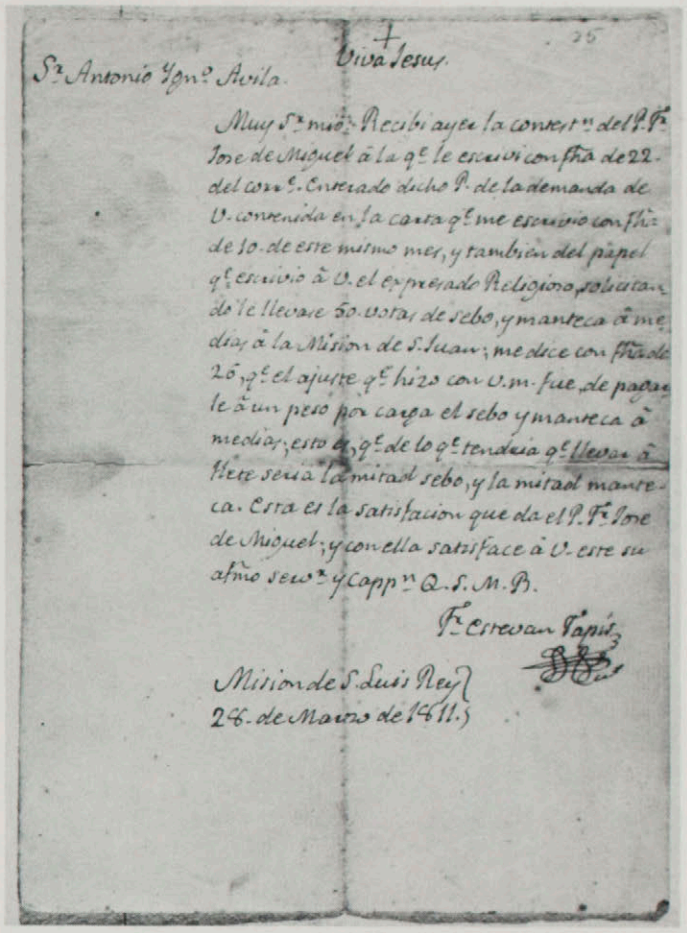
For many local subjects the Coronel and del Valle documents are the most complete and original to be found in this area. A study of the political history of Los Angeles or Southern California, for example, could begin with the Coronel material and expand to various other documents. Another topic which has been treated from various viewpoints since 1890 is California Mission History, and a recent discovery in the files of the History Division has made available a valuable collection of graphic materials to add to our knowledge of this era. Known as the Adam Vroman Collection, these glass slides by an early photographer and book seller were "overlooked" for many years. Only recently has their true value been appreciated.

As a student professional worker in the History Division of the County Museum, I

shall briefly explain how the documents and other materials have aided me with my graduate assignments at the University of Southern California. My major project has been a Master's Thesis on Rancho Santa Margarita y Las Flores to 1882, and I have found the documents in the Coronel and del Valle Collections to contain invaluable information regarding the Rancho and Early American periods. In the latter collection there is a one-page, hand-written letter, dated 1811, from Father Estevan Tapis of Mission San Luis Rey to Antonio Ygnacio Avila, issued as a contract for tallow and hides. This transaction is a definite indication of the Mission's economic wealth based upon livestock. The Vroman slides on Mission San Luis Rey and Asistencia de Pala were also helpful in verifying details of the construction of the Mission and the location of such physical structures as the pepper tree, Father Peyr's garden, and the campanile bell tower at Pala. For the Rancho period in California I was assisted in my research by the exhibits in the California Hall and the Coronel material, such as branding irons, brand assignments, tally sticks, tally papers, and account books concerning livestock and agricultural commodities.

Don Juan Forster, the owner of Rancho Santa Margarita after 1864, was the subject of the final chapter of my thesis. After consulting various volumes I was able to trace important phases of Forster's later life in the Museum's collection of bound newspapers: San Diego *Union,* San Diego *Progress* and San Diego *Daily World*. Many facts were gleaned from the newspaper reports from San Luis Rey and San Juan Capistrano, especially such items as those reporting new crops of fruit and grain which were developed after the failure of the livestock economy.

One of the most interesting and fascinating subjects I discovered was Don Juan's colonization scheme for Rancho Santa Margarita. As early as 1873, Forster proposed and solicited the help of a foreign adventurer, Max Stroeble, for the purpose of recruiting foreign immigrants. The colony, known as "Forster



Viva Jesus.

Sr. Antonio Ygnc. Avila.

Muy Sr. mio: Recibi ayer la convers.n del P. Fr. Jose de Miguel á la q.e le escrivi con fha de 22. del corr.e. Entendo dicho P. de la demanda de V. convenida en la carta q.e me escrivio con fha de 10. de este mismo mes, y tambien del papel q.e escrivio á V. el expresado Religioso, solicitando le llevase 50. botas de sebo, y manteca á medias á la Mision de S. Juan; me dice con fha de 26. q.e el ajuste q.e hizo con V.m. fue de pagarle á un peso por carga el sebo y manteca á medias, esto es, q.e de lo q.e tendria q.e llevar á Pala serian la mitad sebo, y la mitad manteca. Esta es la satisfacion que da el P. Fr. Jose de Miguel, y con ella satisface á V. este su afmo seno. y Capp.n Q. S. M. B.

Fr. Estevan Tapis.

Mision de S. Luis Rey
26. de Marzo de 1811.

Autographed signed letter in Spanish dated Mission San Luis Rey, March 28, 1811 from Father Estevon Tapis to Antonio Ygnacio Avila. Concerns a contract to Avila for "50 Botas of Sebos and Manteca" to be delivered to Mission San Juan Capistrano. Del Valle Collection A.3580.52-2061

This original broadside from the Coronel Collection *has been conveniently published in Thompson and West's* History of Los Angeles County...1880 *(reprint ed., 1959). In addition to its value as a unique document concerning Los Angeles' political history, the broadside has proven valuable for the author's study of Don Juan Forster in the period 1850-60. Coronel Collection A.110.58-929 (Q)*

JUNTA PUBLICA.

El Miércoles 23 de Julio, una Junta Pública tuvo lugar con el objeto de tomar disposiciones para evitar el crimen, y organizar la defensa de las vidas y propiedades de los ciudadanos.

Al [redacted] el Hon. MYRON NORTON fué nombrado Presidente y H. N. ALEXANDER, Secretario.

Al tomar su silla, el Juez Norton explicó el objeto para que se había convocado a los buenos ciudadanos que se unieran entre sí para promover la tranquilidad pública.

D. ANDRES PICO fue llamado, y al tomar su posicion en la tribuna, fué recibido con aplausos. Se dirijio entonces a la reunion y esplicó a la poblacion española los objetos de la junta.

A mocion de C. Sims, Esq., fue nombrada una comision para redactar resoluciones expresivas del sentido de la junta.

A mocion, la comision se compuso de los siguientes caballeros:—Dr. J. S. Griffin, C. Sims, Capt. R. S. Dummer, John W. Shore, D. Andres Pico, Dr. Wilson Jones, Capt. Edward Hunter, Francisco Mellus, Ira Thompson, Tomas Sanchez, Abel Stearns, Antonio F. Coronel, Juan Padilla, Luis Sainevain, Jacob Elias, H. Penelon, Hon. Myron Norton.

A mocion, la junta se suspendió por una hora para dar lugar a la preparacion de las resoluciones.

Cerca de la una de la tarde, la junta se llamó al orden, cuando la comision nombrada presentó el Preambulo y las Resoluciones siguientes que fueron adoptadas unanimemente:

Por tanto, esta Junta está bien convencida por la esperiencia, que existen entre nosotros gran número de pillos, ladrones y asesinos, que nos han robado nuestra propiedad, asesinado a nuestros ciudadanos, y a cada hora nos vemos en peligro inminente de nuestra vida. Por tanto se ha

Resuelto, Que se nombre un Comité de veinte ciudadanos para oir las quejas ó acusaciones que se hagan del caracter, conducta y ocupacion de toda persona desordenada y sospechosa, y que por órden de dicho Comité dichas personas serán puestas en libertad, o desterradas fuera del país, y que las compañías militares formadas con la mira de evitar y restrinjir las vergonzosas violaciones de la ley y el orden en esta comunidad, esten listas para llevar a efecto las direcciones del Comité.

Resuelto, Que nosotros, el pueblo, estamos opuestos a derramar sangre y deseamos evitar tal necesidad; y prometemos, bajo nuestra vida y honor, que no tomarémos la vida de ningun hombre a lo menos que resista a la propia autoridad que consideramos necesario confiar en el Comité, o que de otro modo perturbe la paz y la tranquilidad pública con demostraciones con armas.

Resuelto, Que todas las personas que se hallen reunidas en el Condado de Los Angeles, ó en los caminos y campos, con armas, serán arrestadas y desarmadas, a lo menos que pertenezcan a alguna compañía militar y den una razon satisfactoria de su conducta. Las compañías militares formadas de ciudadanos estarán bajo la entera y absoluta direccion del Sheriff del Condado.

Resuelto, Que los siguientes caballeros compongan dicho Comité:—El Hon. G. G. Dryden, Francisco Mellus, D. Agustin Olvera, Abel Stearns, D. Tomas Sanchez, Dr. J. S. Griffin, Dr. J. B. Winston, Capt. Edward Hunter, Cristobal Aguilar, Antonio F. Coronel, Juan Forster, Luis Sainevain, Juan G. Downey, Jacobo Elias, D. Marchesault, J. S. Mallard, J. G. Nichols, Collins Wadhams, Hon. Benito D. Wilson.

Resuelto, Que sera necesaria una mayoría del Comité para sentenciar a una persona para que sea expelida del país.

Ademas se Resolvió, Que se impriman 1000 ejemplares de los procedimientos y resoluciones de la junta para que se distribuyan—500 en Espanol y 500 en Inglés.

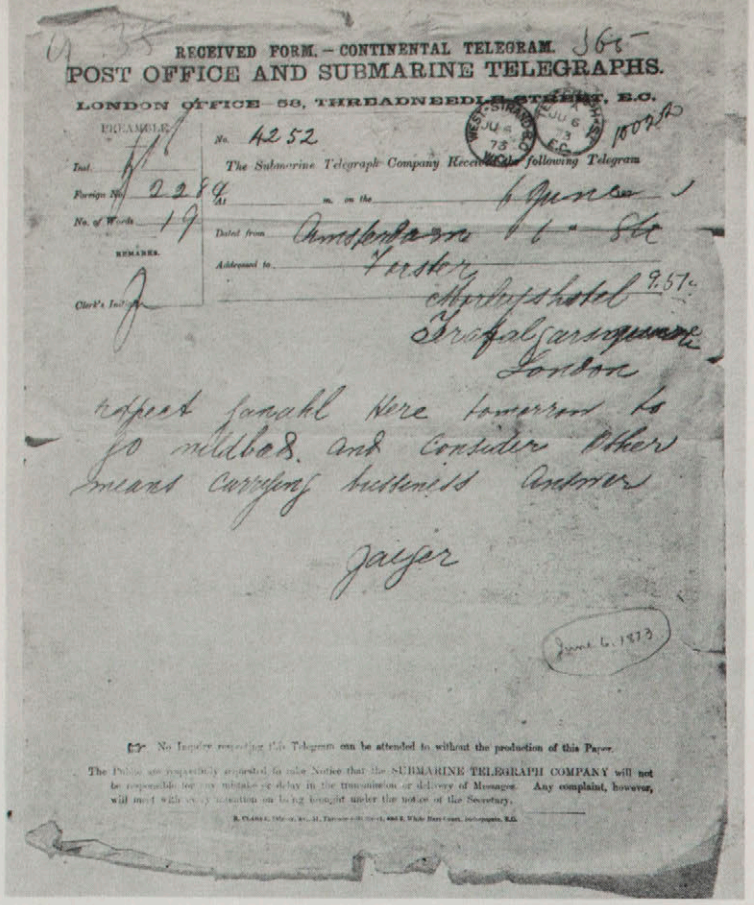
Resuelto, Que se nombre una Comision de Cinco Personas por la junta para solicitar suscriciones voluntarias con el objeto de llevar a cabo las resoluciones que anteceden.

A mocion, los siguientes caballeros fueron nombrados a esa Comision:—D. Juan Padilla, Ignacio Coronel, Abel Stearns, Dr. J. B. Winston, H. Penelon.

Entonces se hizo una mocion que todas las personas que no habian registrado sus nombres en la Compañía del Mayor Harvey, tengan la bondad de presentarse.

MYRON NORTON,
Presidente.

H. N. ALEXANDER,
Secretario.



RECEIVED FORM. – CONTINENTAL TELEGRAM.

POST OFFICE AND SUBMARINE TELEGRAPHS.

LONDON OFFICE—58, THREADNEEDLE STREET, E.C.

PREAMBLE

No. 4252

The Submarine Telegraph Company Received the following Telegram

Dated from Amsterdam 6 - 6c

Addressed to Forster

Morleys hotel

Trafalgarsquare

London

expect Ganahl here tomorrow to go mildbo. and Consider Other means carrying business Answer

Jaeger

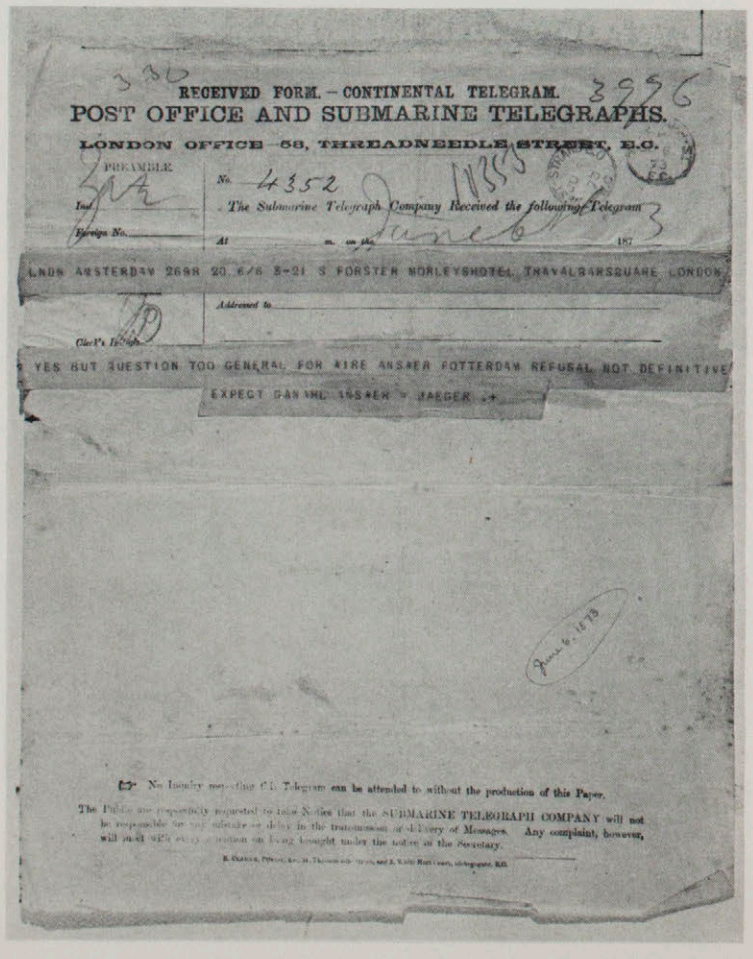
June 6. 1873

☞ No Inquiry respecting this Telegram can be attended to without the production of this Paper.

The Public are respectfully requested to take Notice that the SUBMARINE TELEGRAPH COMPANY will not be responsible for any mistake or delay in the transmission or delivery of Messages. Any complaint, however, will meet with every attention on being brought under the notice of the Secretary.

Don Juan Forster sailed to Amsterdam in 1873 with Frank Ganahl, a lawyer from Los Angeles, to recruit colonists for Rancho Santa Margarita y Las Flores. Ganahl remained in Holland as Forster's agent, while Don Juan sailed to London and remained there during the summer of 1873. This telegram, dated June 6, 1873, from "Jaeger" to Juan Forster indicates some of the difficulties which Forster and Ganahl encountered in the colonization project. Del Valle Collection A.3580-842

A "companion" piece to number 842, this telegram, of the same date, hints that Mr. Ganahl's colonizing efforts in Rotterdam, Holland were unsuccessful by June, 1873. Both telegrams—from the Del Valle Collection*—are important documents in the study of Don Juan's colonization scheme, ("Forster City"), finally located at San Onofre, on the northern boundary of the Rancho. Del Valle Collection A.3580-843.*



RECEIVED FORM. – CONTINENTAL TELEGRAM.

POST OFFICE AND SUBMARINE TELEGRAPHS.

LONDON OFFICE—58, THREADNEEDLE STREET, E.C.

PREAMBLE

No. 4352

The Submarine Telegraph Company Received the following Telegram

LNDS AMSTERDAM 2698 20 6/6 8-21 S FORSTER MORLEYSHOTEL TRAFALGARSQUARE LONDON

Addressed to

YES BUT QUESTION TOO GENERAL FOR WIRE ANSWER ROTTERDAM REFUSAL NOT DEFINITIVE

EXPECT GANAHL ANSWER = JAEGER =+

June 6. 1873

☞ No Inquiry respecting this Telegram can be attended to without the production of this Paper.

The Public are respectfully requested to take Notice that the SUBMARINE TELEGRAPH COMPANY will not be responsible for any mistake or delay in the transmission or delivery of Messages. Any complaint, however, will meet with every attention on being brought under the notice of the Secretary.

This surveyor's map from the Behrendt Collection *shows the region of Juan Forster's Rancho Santa Margarita, and, in addiiton, the townsite of "Forster" is included in the Index. The location of Don Juan's colony is given as "9 South, 8 West" on San Onofre Creek. Behrendt Collection A.4970*

City," had been located by recent authors in the general vicinity of San Onofre, but in the Museum Library I found an old map of Southern California, dated 1868, which gave the exact location—township 9 south, range 8 west—and further located the Forster Post Office exactly at the mouth of San Mateo Creek. An additional piece of evidence confirming the existence of Forster City was found in the Pacific Coast *Directory* for 1880. Under the title of *Forster City* a number of residents were listed, and Don Juan Forster was included as a resident of San Juan (Capistrano).

Another document in the Coronel Collection, entitled "Junta Publica," reveals Forster's participation in a justice committee in Los Angeles during 1856-7. The broadside outlines a plan for forming a *Committee of 20 Citizens,* one of whom was Don Juan Forster. It is interesting to note that the complete translation of the public meeting, quoted from the Los Angeles *Star,* appears in Thompson and West's *History of Los Angeles County*. This relationship between the original document and a published translation is not unique among Coronel and del Valle documents. It is also evident to the author that there are many similar possibilities for research in the County Museum. For those local historians who continually rely upon Bancroft and Huntington Libraries, I would suggest that for documents in California History (the Mexican and Early American Period) a preliminary investigation at the Los Angeles County Museum might prove valuable and surprising.

Opening Ceremonies of New Auditorium

RUSSELL J. SMITH
Chief of Education

THE official public opening of the Jean Delacour Auditorium of the Los Angeles County Museum was held in that hall at 3 p.m. Sunday, April 3, 1960. The celebration was threefold: commemorating the auditorium's inauguration, the Museum's Golden Anniversary, and the tenth anniversary of the Los Angeles County Museum Chamber Music Concerts being affiliated with Radio Station KFAC.

The opening remarks were made by Jean Delacour, retiring Director of the Museum, for whom the new auditorium and museum wing have been named. Dedication comments were given by Kenneth Hahn, of the Los Angeles County Board of Supervisors.

In honor of the occasion, Franz Waxman, distinguished composer of motion picture music, conductor, and inaugurator in 1947 of the annually successful Los Angeles Music Festival, conducted a special concert consisting of *Transfigured Night* by Arnold Schonberg; the *Holberg Suite* by Edvard Grieg; and *Goyana: Four Sketches after Goya for Piano and String Orchestra,* composed by Waxman himself especially for this event, and inspired by the works of the eighteenth century Spanish painter, Francisco de Goya, whose notable canvas, *The Marquesa de Santa Cruz as the Muse Euterpe,* is an outstanding recent acquisition of the Museum.

Lillian Steuber, an American pianist who has performed with great success throughout the world and is a member of the USC faculty, was the soloist.

As has been true for the past decade, this music program was broadcast by both AM and FM over KFAC to an audience of approximately 100,000.

Franz Waxman conducting Chamber Orchestra at dedication concert of new auditorium.

Jean Delacour, Director, speaking at the opening of the new Museum wing.

Brilliant though the events of April 3 may be in Museum annals, that day merely introduced the auditorium, a Museum facility long needed to serve community interests. With its facilities to seat 500 people, the Los Angeles County Museum will be able to answer an ever-increasing demand from the Southern California public to fulfill its cultural role with expanding offerings of music programs, documentary films of timely interest, and series of lectures of high quality. In addition to this auditorium, the new wing includes a large art gallery for the permanent exhibition of nineteenth century paintings, prints, and sculpture.

The Museum Spotlight

James Allen, Art Preparator, assists the jurors, Clement Greenberg, Henry Francis, and Richard Diebenkorn during the judging of 2256 entries.

Annual Exhibition of Artists

FRIDAY, May 27th, at 5:00 p.m., was the deadline for entries to the 1960 Annual Exhibition, Artists of Los Angeles and Vicinity at the Los Angeles County Museum. Over 4000 prospectuses and entry blanks had been mailed to artists, dealers, and schools in Southern California and 2256 works were received for judging. This year three internationally known figures in the art world were the jurors for the exhibition: Richard Diebenkorn, San Francisco painter; Henry Francis, Curator of Paintings, Prints and Drawings at the Cleveland Museum of Art; and Clement Greenberg, author and art critic from New York City. Judging began June 1st and continued through June 3rd; at the end of June all artists were notified of acceptance or rejection of their works, but the final prize winners will not be announced until the Museum Association preview and reception on August 16th.

19th and 20th Century Gallery Openings

This spring, the Museum's collection of 19th Century Art was moved to the new gallery in the recently opened west wing. The gallery is 117 feet long and 25 feet wide and will offer excellent display not only for the regular 19th century paintings but also for recent acquisitions.

The rapidly expanding 20th Century Collection has been reinstalled in a group of eight galleries on the second floor of the Museum. It will be possible now to see many gifts and long term loans which have previously been in storage. By using the rotation system, most of the 20th century paintings will be available for public view at one time or another.

Adjacent to the 19th Century Gallery is the Print and Drawing Gallery which features selections from the history of print making from the fifteenth to the twentieth century. Among those on view are a Goya etching, Daumier's most famous lithograph, *Rue Transonian,* and a plate from *The Miserere* by Rouault.

Important Closed Circuit Television Art Auction Held

On Wednesday, April 27th from 5:30 to 6:30 p.m., the first nation-wide closed circuit television art auction was held. In the new Jean Delacour auditorium, a professional art auctioneer from New York City's Parke-Bernet Galleries conducted the bidding for Los Angeles on fifty outstanding paintings and sculptures for the benefit of the 30th Anniversary Fund of the Museum of Modern Art in New York. Collectors in New York, Chicago, Dallas and Los Angeles simultaneously bid on the art objects of their choice.

The Los Angeles County Museum's Junior Art Council helped with the arrangements and members acted as hostesses for this very successful event. Among those present were Mr. and Mrs. Felix Landau, Mrs. James Hartzell, Mr. and Mrs. Robert Robles, Mr. and Mrs. Walter Hopps, Mr. Irving Blum, Mr. and Mrs. Sam Jaffe, Mr. Oscar Meyer, Miss

Linda Levy, Mrs. Rudolph Polk, Mr. Bart Lytton, who bought the first and last objects in the sale; Mr. Frederick Weisman, who acquired a sculpture by Arp and a still life by Jawelensky, Mrs. John Jewett Garland, Mrs. Rudolph Leibig, Mrs. Freeman Gates, Mrs. Stuart E. Weaver, Jr., Mr. Bates Lowry, Mr. and Mrs. Gene Menzel, and Mrs. Virginia Kondratief.

"Ladies of Quality"

Twenty-five costumes comprised the interesting "Ladies of Quality in California" Exhibit during May and part of June. Some of the costumes were newly acquired and some were from the Museum's earlier collection. The oldest costume in the exhibit was a dress worn by Isavel del Valle in the late 1840s.

Lautrec Posters Become a Permanent Exhibit

Nineteen posters by Henri de Toulouse Lautrec are now on permanent exhibition at the Museum. A recent gift from Mr. and Mrs. Billy Wilder, the collection contains many of Lautrec's best known posters. The works range in date from 1891 when he was commissioned by the Moulin Rouge, to 1899 when he designed the Jane Avril-Jardin de Paris poster.

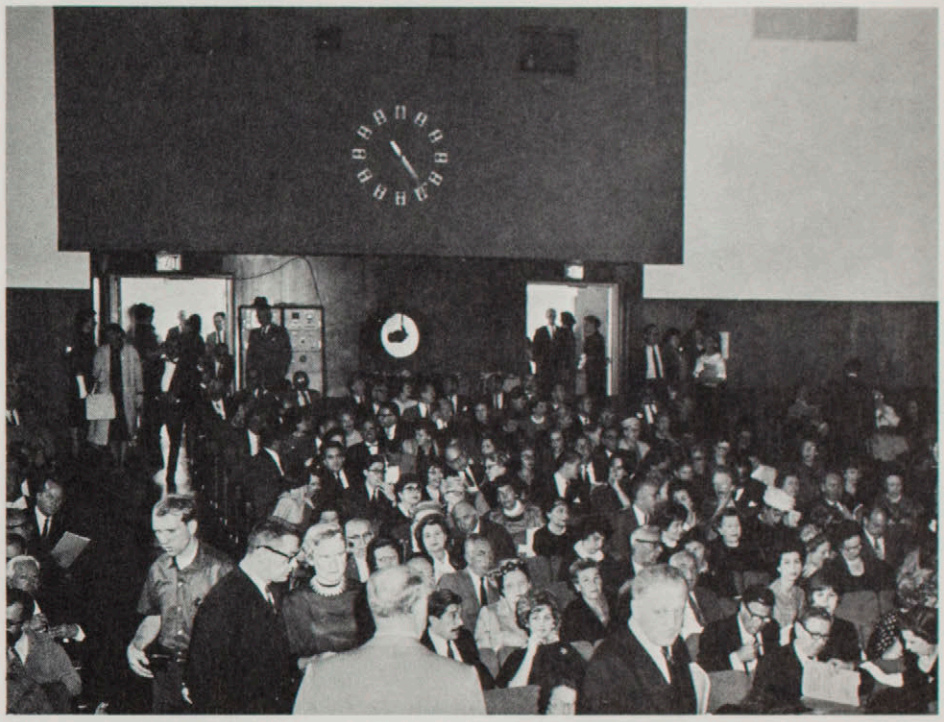
Dr. Downs Receives Grant

The National Science Foundation has awarded the Los Angeles County Museum a grant of $7,400 for the work of Dr. Theodore Downs, Curator of Vertebrate Paleontology. This is the fourth grant in less than two years to be received by the Museum. Dr. Downs will be able to devote a third year to his research and field work on fossil animals in the Anza Borrego State Park in the Imperial Valley area of the Colorado desert.

Expedition to Far North

On May 1st a Los Angeles County Museum scientific collecting expedition, headed by Melville N. Lincoln, Senior Curator of Habitat Groups, left for the Far North to collect wild life specimens for future habitat

19th and 20th Century Gallery openings were attended by Dr. Delacour, Ed N. Harrison, Board of Governors, and Supervisor Kenneth Hahn



Local audience of nationwide art auction

"Ladies of Quality"—Mrs. Stefania Holt and Valley Volunteers

Dr. Theodore Downs, winner of grant

groups. Mr. George Adams, the Museum's Taxidermist, also went on the expedition which was sponsored by the Hugh H. Logan Foundation.

Miss Mahood Chairman of History Conference

Miss Ruth Mahood, Chief Curator of History at the Los Angeles County Museum, served as Program Chairman and Coordinator for the Sixth Annual Meeting of the Conference of California Historical Societies, June 23rd through June 25th at Bakersfield.

Featuring as its theme, "The Small History Museum," the program included panel discussions of "Problems of the Historical Society Museum," "Cataloging and Storing Historical Material," and "Exhibitions of the Historical Society Museum."

Host organizations were the Kern, Tulare, Kings and Fresno County Historical Societies.

Living Fossil

The replica of a giant "living fossil" fish is now on display in the Museum. It is a life-size plaster reproduction of a four foot long lobe-fin fish formerly thought to have become extinct seventy million years ago. The specimen is a plaster cast in color which was taken from an original Coelacanth and purchased from the Museum National d'Histoire Naturelle in Paris.

Museum Association Newsletter

Art Lecture and Reception

Tuesday evening, April 5th, both Museum Association members and non-members enjoyed hearing Miss Agnes Mongan, Assistant Director and Curator of Drawings of the Fogg Art Museum at Harvard University. She spoke as one of the lecturers of the Museum Association art lecture series, and this occasion opened the exhibition of Old Master Drawings, circulated by the Smithsonian Institution Traveling Exhibition Service. It was the first presentation abroad from the largest private collection in England and had in it the finest work of the 17th Century Dutch masters as well as 16th century Flemish artists. The exhibit continued through May 15th.

For the third time this season, sculpture took the lead at a Museum Association preview and reception on April 12th. This exhibit was an unusually distinguished and beautiful one, "Sculpture In Our Time," which included over 100 works of some of the finest pieces of sculpture of modern art. Mr. Joseph H. Hirshhorn lent the pieces to the Detroit Institute of

Three hostesses from the Sustaining Members of the Junior League of Los Angeles stand by the Jacob Epstein bronze sculpture "The Visitation" during the Museum Association reception for the SCULPTURE IN OUR TIME *exhibition.*

Arts, and his collection included such men as Rodin, Degas, Lipchitz, Arp, Henry Moore, Matisse, Renoir, and David Smith. This exhibit also continued through May 15.

Monet Reception Attended by 2805

On May 31st the long awaited Monet paintings began arriving from New York at the Museum for "Claude Monet: Seasons and Moments." Mr. James Elliott, Assistant Chief Curator of Art, went to New York to arrange for the shipment of these paintings valued at over $6,000,000 with more than 100 landscapes included in the collection. Because of the high value placed on the canvases, the paintings came to Los Angeles in split shipments. 75 loans from museums and private

collections made the show possible, and Southern California was well represented with paintings lent by Mr. and Mrs. Reese H. Taylor, Mr. Jerome Ohrbach, Mr. and Mrs. Leigh Battson, and Mr. and Mrs. Edward G. Robinson. J. Garcia Espinoza was responsible for the highly praised design of the show, financed by Museum Association funds. Monday evening, June 13th, after the many days of elaborate preparation, the Museum Association presented to its members a reception worthy of the Monet Exhibition and long to be remembered for its beauty and charm. The roof terrace was transformed into a French café with gaily colored cloths on the eighty tables; and to the delight of the guests as they sipped their punch, French café musicians circulated among the tables.

Science Receptions

On Thursday evening, May 5th, the Museum Association held a reception honoring members of the Cooper Ornithological Society assembled in Los Angeles for their Thirty-first Annual Meeting. The Society members and Association guests also previewed the exhibit "Bird Portraits by 19th Century Artists," sponsored by the Science Division of the Museum. The works shown were lent by the University of Kansas, the American Museum of Natural History, New York, and the University of California, Berkeley. Among the exhibits were original paintings for Audubon's "Birds of America," illustrations by John Gould, and paintings by Andrew Grayson.

The Executive Board of the South Central Science Fair and our own Education Division have extended thanks to the Museum Association for the Saturday morning reception we sponsored at the State Museum. Many students and parents attended also the Association reception for graduates of the Museum Natural Science Workshop at our own Museum on Saturday morning, May 21st. The Association is pleased to be of help in "creating a pleasant, friendly atmosphere at Museum functions," and in all other ways which make our Museum a place to enjoy.

James Elliott, Assistant Chief Curator of Art; William Seitz, Princeton professor who gave lecture here; and Peter Selz, Curator of Painting and Sculpture Exhibitions at the Museum of Modern Art, New York; in front of Monet 42-foot triptych mural "Water Lilies."

Preparations near completion for the Monet reception sidewalk café theme.

Lender Edward G. Robinson, and James Elliott in front of "Water Lily Pond" lent to the exhibition, "Monet: Seasons and Moments."

At the annual meeting of the Museum Association, members enjoyed the luncheon and the memorable address by Dr. Frank Baxter.

Annual Meeting

The Association's annual luncheon meeting, held each year in the outdoor sculpture gallery, was especially memorable this year for the address of Dr. Frank Baxter. Dr. Baxter held his luncheon audience spellbound with a demonstration of the ways each of us, with the "things" in our Museum, can reconstruct for himself the excitement and wonder of worlds far removed from our own. (The text of Dr. Baxter's address will appear in an early issue of the *Quarterly*.)

New Members of the Executive Committee

Last month the Association welcomed these new members to its Executive Committee: Mrs. Gerald Breckenridge (back, to the delight of all of us, after a year's absence), Mrs. Philip Colman, Dr. William S. Stewart, and Mr. Harold P. Ullman. Also new to the Executive Committee this year are Mrs. William M. Carpenter, Mrs. Maurice Machris, Mr. A. Raborn Phillips, Jr., and Mr. Barry Taper.

New Officers of the Association

President for the year beginning July 1st will be Hoyt B. Leisure. Assisting Mr. Leisure as 1st Vice-President will be Dr. Raymond E. Lindgren. Mrs. Telford Oswald (The *Quarterly's* Editor-in-Chief) is the new 2nd Vice-President and Dr. George C. Kennedy is 3rd Vice-President. Mrs. A. Borden Polson will act as secretary.

New Museum Association memberships for 1959

Transferred to Life Membership

Dr. & Mrs. Francis E. Browne
Mrs. Roland E. Coate
Mr. Edwin Harbach
Mrs. Frederick I. Richman

New Life Membership

Mr. & Mrs. Shepard Mitchell

Transferred to Benefactor Membership

Mr. Walter E. Disney
Mr. & Mrs. Wesley I. Dumm
Mr. & Mrs. Hart Isaacs

New Corporate Memberships

Gilfillan Bros., Inc.
Ohrbach's, Inc.
Union Bank

Transferred to Contributing Membership

Mrs. J. H. Abramson
Mr. Rudolf L. Baumfield
Mrs. Dorothy K. Bein
Mrs. DeBevoise Bigelow
Mrs. John Bowles
Mr. Walter J. Braunschweiger
Mrs. Sonia Brown
Mr. & Mrs. Henry M. Burton
Mr. & Mrs. David P. Bushnell
Mr. & Mrs. John Otis Carney
Mrs. Leonard A. Chudacoff
Mr. John P. Crutcher
Roberta Crutcher, M.D.
Richard E. Danielson, Jr.
Mrs. M. Philip Davis
Mr. & Mrs. Edmond F. Ducommun
Mr. & Mrs. James Carey Elder
Mr. & Mrs. W. Neil Fox
Henry T. Friedman, M.D.
Mrs. Thursa Fugl
Mrs. James A. Gibson, Jr.
Mr. John D. Hackstaff
Dr. & Mrs. Armand Hammer
Mr. R. D. Hunter, Jr.
Mrs. Johanna S. Jordan
Mrs. Alta-Katherine Kocher
Mr. Thornton Ladd
Dr. & Mrs. George Lehner
Mrs. Sol Lesser
Dr. Conrad H. Lester
Mr. & Mrs. William S. Louchheim
Mr. & Mrs. George R. Martin
Mr. Murray S. Marvin
Mr. John T. McTernan
Mrs. Giles W. Mead
Mr. Charles J. Mosmann
Mrs. Everts Moulton
Mrs. Stephen M. Newmark
Mr. W. S. Rosecrans
Mr. & Mrs. A. Rothenberg
Mrs. Requa Russell
Mr. & Mrs. George Seaton
Lincoln W. Shumate, M.D.
Mrs. J. M. Sieroty
Mrs. James Titus
Mrs. Conrad Troll
Mrs. George W. Van Vorst
Mr. Philo W. Van Wagoner
Mrs. Victor von Borosini
Mrs. Julian Von Kalinowski

Mr. F. S. Wade
Mrs. Paul H. White, Jr.
Mr. Sharp Whitmore
Mrs. John M. Wright

New Contributing Memberships

Mr. & Mrs. Tony Curtis
Mrs. Dorothy K. Durney
Mr. & Mrs. Norman Elzer
Dr. & Mrs. Burton L. Fletcher
Mr. Robert T. Fowler
Mrs. Stanley Freeman
Mr. & Mrs. N. E. Halaby
Mr. Leonard F. Hess
Mr. & Mrs. Julius Kay
Mr. & Mrs. Danny Kaye
Mrs. Robert A. Keller
Dr. & Mrs. Kaye H. Kelley
Mr. W. E. Meyer
Mr. Michael H. Morrison
Mr. John Saxon
Stolper Galleries
Mr. W. C. Strumpell
Mrs. Elbridge H. Stuart
Miss H. H. Swope
Mr. Marshall Thompson
Mr. & Mrs. Frederick H. Wagner
Mr. Stanley A. Wilson, Jr.

Transferred from Academic to Annual

Mr. A. J. Acosta
Mrs. Mary Layne Adams
Mrs. Genevieve Ahrens
Mrs. Irving H. Alexander
Mrs. William L. Allen
Miss Carol G. Anderson
Mr. Stephen Andreae
Mrs. Beatrice K. Ashley
Mr. M. A. Asseo
Mrs. Eugene C. Auerbach
Mrs. Arthur E. Aull, Jr.
Miss Helen Avey
Miss Edith Avrin
Mrs. Robert B. Ballantyne
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Mrs. Helen C. Barney
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